

# LATIN NOTES

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## OUR INHERITANCE FROM ROME

Quotations from a booklet entitled "What Rome Has Left Us," written by L. ROBERT LIND, Wabash College, Crawfordsville, Indiana, who has given permission for the reprint, as have also the publishers, the Bayard Press, Williamsport, Pennsylvania.

The writer discusses the subject under the heads of

1. The Pax Romana—peace in a barbarian world allowing opportunities for development of civilization
2. Roman Law
3. Social Organization and Religion
4. Language
5. Roads, Commerce, Art and Architecture
6. Preservation of Greek Civilization
7. Minor contributions—among which are: Character, Moral Qualities, Capacity for Action and Cooperation

The short quotations which follow may perhaps give the reader an idea of some of the high points of the author's discussion—perhaps enough to arouse a desire to secure this interesting Bulletin for his library.

## LANGUAGE

Two factors contributed largely to the spread of Roman civilization over the Empire: the Latin language and the Roman roads. Since official communications and all imperial business were carried on in Latin, the provincial officials were forced to know it; moreover, all important education was carried on in Latin. The literature of Rome was written in Latin, as well as all laws, decrees and records. The enduring influence of Latin is shown, of course, in the modern Romance languages, French, Spanish, Italian, Catalan, Portuguese, Rumanian, and in the great contribution it has made to the English language. About 90% of the vocabulary of the Romance languages is Latin in origin; about 60% of our English words are derived from Latin. Medieval Latin, the language of the merchant, the soldier, the government official, has a rich literature of its own; and it served as at once the foundation and medium for early Christian literature as well as for the growth of the vernacular tongues in Europe. Even today when Latin is spoken only by a few scholars and Catholic priests, we cannot forget that it was once the chief language of a vast empire to whose inhabitants the names and works of Cicero, Vergil, Pliny, Seneca, Livy, Catullus, and Horace were as full of meaning as those of Galsworthy, Kipling and Sinclair Lewis in our day. In dignity and usefulness, Latin has not yet been outstripped as a universal language, for the uses of commerce and science; it is significant that almost every attempt to make an artificial language, such as Esperanto or Volapuk, is based on Latin roots, or roots related to Latin.

Apart from the tremendous influence of the Latin language and literature upon modern culture, there are certain phases of modern life which are the richer for their dependence upon Ro-

man life. One is rhetoric or public speaking, both theory and practice; he who builds the framework of any modern oration or law-court plea takes his model consciously, as the great orators of the past, Pitt, Erskine, Grattan, Bright, Gladstone of England, Jefferson and many others in 18th century America, Bossuet, Massillon, Bourdaloue in France (where rhetoric still follows the Roman style more closely than do other educational systems) or unconsciously, as all good modern speakers, from the Roman oration, whose divisions were set down by men like Cicero, who were indebted in their turn to Greek rhetorical theory. We cannot give a speech without acknowledging our indebtedness to the constituent parts of a public discourse known to the Romans as *exordium, narratio, probatio, refutatio, and peroratio*. The language of modern literary criticism is also full of terms handed down to us by ancient critics, some of them Roman, as Quintilian and Cicero,—taste, unity, coherence, emphasis, plot, character-analysis, local color. Even modern journalism has many connections with ancient rhetoric; and such chronicles as the Hansard or the Congressional Record have their prototype in the account of Senate proceedings day by day (*acta diurna*) which Caesar founded.

In the technique of writing we stand the debtors of Rome. The system of shorthand devised by Cicero's secretary, a man named Tiro, appears in Medieval manuscripts, originally to save space and writing material; modern shorthand, evolved to increase speed of dictation, is only a modification of such a shorthand system as Tiro's. The ancient book itself, a mere roll of parchment, papyrus or, later, paper, the running script of the Latin MSS., the various capital scripts, the later Carolingian hand and the Humanist script (the two most beautiful types of handwriting which the middle ages and the Renaissance produced), the division into chapters and books—these we have received through the labors of Medieval and Renaissance scholars and scribes, who spoke and wrote Latin.

## ARCHITECTURE

In building, the Romans did commendable work. They perfected the basilica form of public building and scattered it throughout the Empire. Roman temples, greatly influenced in the early centuries by the squat, somewhat ugly buildings of the Etruscans, became stately and beautiful structures like the temple of Jupiter Capitolinus, splendidly restored by Domitian, or the temples whose remains may be seen in the various Fora of Rome. Baths, theatres and circus amphitheatres imitated by modern athletic stadia, existed in great numbers, and were especially built under the reign of Hadrian. Examples of these buildings are the baths of Caracalla and Diocletian, the theatre of Marcellus built at Rome in 13 B. C. and the colonnade of Herodes Atticus at Athens, donated to this city by a wealthy Roman lover of art in the time of Hadrian, and the Colosseum or Flavian amphitheatre at Rome, which could seat 80,000 people, with standing room for 20,000 more. Of course, the Circus Maximus was the earliest structure of this sort and the best known, especially

adapted rather for horse-racing than for the gladiatorial combats of the Empire.

Pompeii, where excavations have not yet ceased, and Herculaneum, where they have scarcely begun and are being vigorously pursued under Mussolini's government, show us many good examples of Roman houses, shops, tombs and streets. The ruins along the Appian Way, as well as other highways, show tomb architecture also. The Romans resemble in some degree the Egyptians in their care for the proper disposal of the dead; and they used in the construction of tombs as well as other buildings the one great Etruscan contribution to Roman architecture—the round arch. Hadrian's tomb, the arches of Titus and Constantine, and the Cloaca Maxima are all examples of the use of this arch.

#### GREEK CIVILIZATION

One of the most significant contributions of Rome to the modern world is the preservation of Mediterranean and, in particular, Greek civilization. Rome took over the best Greece had to offer and assimilated it as closely as it could to a temperament quite unlike the Greek. In the famous words of Horace, "Captive Greece took captive her rude conqueror;" . . . .

What a conquest of Greece by an Oriental power might have done to the decaying culture of Greece is problematical; but we know that Rome's hegemony in the eastern Mediterranean allowed the Greek states to pursue their old manner of life undisturbed by foreign invasion. The remnants of Greek culture were protected by Rome; this debt of Greece to Rome should not be forgotten while we speak so much of Rome's debt to Greece. The art, literature, philosophy, science, and parts of the social organization of Greece were preserved by Rome.

#### ROMAN CHARACTER

Here is probably the most thorough-going analogy we can draw between ancient Roman and modern American life, not with the purpose of making the present-day American a direct descendant of Rome in his world-outlook but simply to point out certain similarities between the two peoples . . . .

The following qualities were predominant in the best examples of Roman character: a sensible seriousness toward life (*gravitas*), a sense of truth, honesty and decency (*sobrietas, constantia*), a deep conviction of duty toward family, state, and religion (*pietas*), and a great capacity for efficient cooperation toward a common good. Aldous Huxley, in a recent article on The Problem of Faith (Harper's Mag., Jan. 1933), has mentioned the ideal man of each age; he says: "Every age has had its Ideal Man. For the Romans he was the Stoic; . . . .

The Stoic virtues of temperance, justice, courage and wisdom were admirably adapted to the aspirations of Roman character. The Roman view of life was moral and practical; it is shown in religion, and in both private and public life. As a son, father, and husband, the Roman showed two features of his character: his piety to his elders and obedience to social tradition, as well as his deep sense of certain personal rights: the right of the father over his children (*patria potestas*); the right of husband over wife (*manus*); the right of the master over his slaves (*potestas dominica*); the right of a freeman over another that the law gave him through contract or forfeiture (*manus capere*), and the right over property (*dominium*) which lies at the bottom of all these rights, and formed even more firm a part of the Roman than of the Greek social foundation.

#### THE BOSTON LATIN SCHOOL (1635-1935)

The Boston Latin School, founded in 1635, last year celebrated its tercentenary. To Latin teachers, beset by the shrinking enrollment in Latin and by the constant depreciation of its usefulness, the tribute voiced by one of the graduates of the School brings inspiration and confidence.

To have existed for three hundred years, as things go, is remarkable; much more remarkable to have been constant, through those three hundred years, to one purpose and function. There

may be older schools in other countries; but almost always they have suffered a complete change of spirit and have endured only by ceasing to be themselves. Even the neighboring Harvard College, one year younger than the Latin School, has undergone radical transformations, losing its original directive mission, and becoming a complex mirror of the complex society which it serves. But the Latin School, in its simpler sphere, has remained faithfully Latin. In spite of all revolutions and all the pressure of business and all the powerful influences inclining America to live in contemptuous ignorance of the rest of the world, and especially of the past, the Latin School, supported by the people of Boston, has kept the embers of traditional learning alive, at which the humblest rush-light might always be lighted; has kept the highway clear for every boy to the professions of theology, law, medicine, and teaching, and a window open to his mind from these times to all other times and from this place to all other places.

This fidelity to tradition, I am confident, has and will have its reward. The oldest forms of life, barring accidents, have the longest future. New ideas in their violence and new needs in their urgency pass like a storm; and then the old earth, scarred and enriched by those trials, finds itself still under the same sky, unscarred and pure as before. The Latin language and the study of classic antiquity are the chief bond for western nations with the humanities, with the normalities of human nature; and this not merely by transporting us, as in a vision, to some detached civilization—as Greek studies might do if taken alone—but by bringing us down step by step through all the vicissitudes of Christendom to our own age, and giving us a sound sense for the moral forces and the moral issues that now concern us. The merely modern man never knows what he is about. A Latin education, far from alienating us from our own world, teaches us to discern the amiable traits in it, and the genuine achievements; helping us, amid many distracting problems, to preserve a certain balance and dignity of mind, together with a sane confidence in the future.

G. SANTAYANA

Graduate of Boston Latin School

Quoted from *The Classical Journal* of Feb. 1936, with the permission of the Editor.

#### THE EDUCATION OF SHAKESPEARE

Through the courtesy of the author, GEORGE A. PLIMPTON, and the Oxford University Press, THE SERVICE BUREAU is able to print from this book the following quotations from the chapter entitled "Latin," hoping that those who are interested will consult the book for the illustrations of the points mentioned. Mr. Plimpton is, of course, widely known for his study of old manuscripts and in this small volume he has included 60 beautiful plates.

When Ben Jonson says that Shakespeare had small Latin and less Greek, he must be read with a knowledge of the fact that what would be "small Latin" in his day was very much more than is mastered by the average American college graduate now. Since boys in country grammar schools were expected to "speak Latin purely and readily", it seems we should seek far today for the few whom Jonson would have regarded as good Latinists.

The first book a boy studied was Lily's Latin Grammar. About 1540 this was finally authorized by Henry VIII for exclusive use by all "schoolmasters and teachers of grammar within this our realm." During the next two hundred years it was frequently attacked, and a petition was brought against it in the House of Lords in 1758. It was then appropriated as the Eton grammar, and continued up to the time of Doctor Hornby, in 1868.

After Lily's Latin Grammar, Shakespeare would ordinarily have studied *Sententiae pueriles*. This begins with a page of aphorisms two words long; then follow sentences in three words, then in four; then in more. There are also pious sentences to be studied on holy days.

Gertrude Breed  
12-2-37

After learning many of these sentences, the child advanced to Cato's *Disticha moralia* or the *Flores aliquot sententiarum*.

Next would come Corderius's *Dialogues*. Maturinus Corderius, born in Normandy in 1479, was the teacher of John Calvin at the College de la Marche. Corderius wrote his *Dialogues* in 1564, when he was eighty-five years old. This was a great textbook, and it went through many different editions in other languages. It consisted of a series of lively dialogues.

An early book used in Latin and in Greek was Aesop's Fables. Hoole says Aesop's Fables are to be turned from Greek into English, then from English into Latin, and from the Latin back into Greek in the fifth form.

One more method of improving the pupil's Latin was by debates.

The Harrow Statutes of 1580 required the schoolmaster every day for an hour "to hear either the third, fourth, or fifth Forms amongst themselves propound questions and answers one to another of cases, declinings, comparison of nouns, etc. . . . so that every one of these Forms shall every week use this exercise twice, and they which answer the first time shall propound questions the latter time, they which do best shall go, sit, and have place before their fellows for the time."

Disputations were common in the schools of England when Shakespeare was a student. One of the best books on the subject was that of John Stockwood. The subjects for debate were drawn from grammar. This was a survival of the old method of dialectics transferred to the study of grammar, the object being to sharpen the boy's wits and teach him to maintain an argument on any subject.

After these preliminary studies the boy was ready to begin his work on the Latin classics, lists of which are given in the courses of study. According to Hoole, the boy would begin this work at eight or nine years. The Lower School in Brinsley's list worked on Tully, Ovid, and Virgil, and at Harrow the three lower Forms studied Cicero, Cato, Terence, and Ovid. H. R. D. Anders, in his *Shakespeare's Books*, cites references found in Shakespeare to Caesar, Cicero, Ovid (with many instances where the poet obviously had in mind the original, and not Golding's translation), Virgil, Horace, Plautus, Seneca, Livy, Pliny, Lucan, and Juvenal.

### FROM HORACE TO VIRGIL

(With a Pot of Honey)

Praise not my long-horned oxen,  
My herdsmen and meadows of wheat,  
Nor vineyards and orchards, nor olive trees  
Where the cool, clear waters meet.

But sing of my hyacinth-honey  
The day that Virgil came  
And read the Georgics aloud to me  
And the sky went red with flame.

Hymettus honey to Pindar!  
But honey from Sabine Farm  
Above its cordials of honey-flowers  
Savors of Virgil's charm.

### FROM VIRGIL TO HORACE

(In Thanks for a Pot of Honey)

Come sing with me, Silvanus,  
Of myrtle and laden bees,  
Of the Odes in the golden weather  
Under the tulip trees.

The Lyrics Horace read me  
In the glades of his Sabine Farm  
Are steeped in amber more lasting than bronze,  
The amber of Horace's charm.

GERTRUDE HUNTINGTON McGIFFERT  
Hastings-on-Hudson, N. Y.

### WORDS FROM GREEK

Common Greek roots (transliterated into the English alphabet) with their meanings and representative English derivatives:

<b>ANTHROPOS</b> , a man	misanthrope, philanthropy
<b>ASTRON</b> , a star	astronomy, astrology, asteroid, disaster
<b>AUTOS</b> , self	autobiography, autocrat, autograph
<b>BIOS</b> , life	amphibious, biography, biology
<b>CHRONOS</b> , time	chronic, chronicle, chronology, chronometer
<b>DEKA</b> , ten	decade, decalogue
<b>DEMOS</b> , the people	democrat, endemic, epidemic
<b>GE</b> , the earth	geography, geology, geometry
<b>GRAPHEIN</b> , to write	biography, graphic, telegraph
<b>LITHOS</b> , a stone	lithograph, monolith
<b>LOGOS</b> , a word, speech	dialogue, geology, logic
<b>METRON</b> , a measure	meter, metronome, diameter, thermometer, barometer
<b>MONOS</b> , alone	monastery, monogram, monolith, monarch, monosyllable
<b>NOMOS</b> , a law	autonomous, astronomy
<b>ONOMA</b> , a name	anonymous, synonymous, patronymic
<b>ORTHOS</b> , right	orthodoxy, orthography
<b>PHILEIN</b> , to love	philosophy, Philadelphia, philharmonic
<b>PHONE</b> , a sound	phonetic, euphony, symphony
<b>POLUS</b> , many	polytheist, Polynesia, polygamy
<b>POUS</b> , a foot	antipodes, tripod
<b>SKOPEIN</b> , to see	microscope, telescope, spectroscope
<b>TELE</b> , distant	telegraph, telescope, telephone
<b>THERME</b> , heat	thermal, thermometer, isotherm
<b>TREIS</b> , three	triangle, tripod
<b>ZOON</b> , an animal	zoology, zodiac

Quoted from FORM AND STYLE, pages 184-186, with the permission of the author, JOHN BEATY, and the publishers, F. S. Crofts & Co., New York.

### AN IDEA FOR DRILL

I am head of the Latin Department in the North Brookfield, Massachusetts High School. My class in sophomore Latin has had a great deal of difficulty in mastering the irregular verbs *fero*, *malo*, *nolo*, *fio*, *volo*. Since the "Beano" craze has reached this town and many of the members of the class became "victimized," I resorted to it for making these verbs interesting.

I took an ordinary 3" x 5" card and divided it into ten squares. In each of these squares I wrote the forms with which the class had the most difficulty. I cut another card into the same number of squares. On each of these small squares, I wrote the form, such as first person singular, active voice, past progressive tense of "fero." I then placed these small squares into a box, shook them up, called them aloud. If the members of the class were familiar with the Latin form, they would cover the square. The person who covered the entire card won the game.

There was a great deal of enthusiasm, so great that I plan to use the same scheme when I teach the freshmen to count in Latin.

WILLIAM T. WHITE,  
North Brookfield, Massachusetts

## AN EVIL FROM WHICH THE LATIN AND GREEK COLLEGE INSTRUCTORS OF TODAY ARE HAPPILY FREE!

(Quoted from the story of a college student in a class in Education consisting of several hundred members.)

"We were asked at the end of the term to hand in a paper on a topic which had been emphasized during the semester. I spent many hours in reading on the subject and in thinking out a plan for presenting the idea. Two of my fellow students, averse to effort, asked if they might copy my paper. I consented. When the papers were returned, the two students brought them to me in great glee. One was marked A and the other B. Mine bore the mark of C meaning 'very poor'!"

### ODYSSEUS TO NAUSICAA

"I might have loved you, little maid,  
So fair you were, so unafraid,  
Had not my errant heart been stayed;

For I was done with wandering;  
Your soft, warm arms were made to cling  
Around some undefeated king,

Who had no dear Penelope  
Steadfastly sure that she would be  
At journey's end more dear to see

Than siren or than Calypso;  
Courage it was that made me go,  
The only courage I could show.

Thrilled by the many tales I told  
You thought me a great hero bold,  
A king whose love you fain would hold;

For worthy of a king you are,  
But one who lives beneath a star  
More happy than Odysseus, far.

I left you dreamy-eyed and sad,  
Thinking of what you might have had,  
Not wistling love may be too mad

A philtre for young lips like yours;  
'Tis wisdom that alone secures  
Against disaster, that endures.

That wisdom sent me on my way  
To Ithaca, a happy day  
For you more blessed than I can say;

For you had showed me gallant youth  
I had forgot a while forsooth;  
You pointed me the way to truth,

To honor, home, Penelope,  
And I must ever grateful be  
To you, Nausicaa, the free,

Free of the spell I might have cast,  
Baneful upon you at the last,  
If I had stayed to hold you fast.

Once more farewell, dear little maid,  
So fair, so gentle, unafraid,  
Athena keep you undismayed!"

HELEN WIEAND COLE  
Philadelphia, Pennsylvania

### CAESAR MUSSOLINEM AUDIT

Quoted without change from a Latin bulletin published at the high school at Greenfield, Indiana.

Uno die in Elysio Campo, Caesar audivit Mussolinem in terra dicere, "Ego secundus Caesar fiam. Ego terras et imperium quae Roma amisit conciliabo; terras et imperium quae iure nostra sunt. Ego ingens regnum Romanum quae erat Caesaris conciliabo."

Caesar, miser cum cogitatione, vitam suam terra tantam calamitatem post totos annos ferre posse, ad se Mercurium vocavit et rogavit ut Mercurius nuntium ex se ad Mussolinem daret. "Dic," inquit, "imperium in victoria et terra non poni sed in aedificando et faciendo ea pulchriora quae habes. Noli conari fieri secundum Caesarem quod non potes. In isto orbe tuo fines quos Roma amisit, iterum non conciliare potes. Noli esse tam stultus ut tu coneris; enim eidem fato cui ego concurri concurses si te regnatorem summum omnium esse posse cogitabis.

Cape tuum frustum parvum et fruere eo dum potes; tu enim similis cani qui in aquam carnem ore dimitas et omnia amittas.

MARIE DOWNING, Sophomore

### HOW NEW IS THE NEW DEAL?

On our newer one-dollar bills, have you observed the Latin inscription and the historic emblem there portrayed? This is the reverse of the Great Seal of the United States, adopted by Congress in 1782 (the obverse being the well known eagle with outspread wings and the words *E Pluribus Unum* on a ribbon held in its beak.) The unfinished pyramid, dated 1776, symbolizes the undeveloped nation at the close of the Revolutionary War, when not all the States had as yet ratified the Constitution or entered the Union. The eye of God smiles approvingly on the undertaking of the colonists—*Annuit Coeptis*—and a new order of things has begun—*Novus Ordo Seclorum (sacculorum)*.

### SERVICE BUREAU MATERIAL AVAILABLE

Mimeographs may be purchased for 5 cents each, unless another price is stated. Printed items, however, known as **LATIN NOTES SUPPLEMENTS** and **BULLETINS**, must be purchased at the prices indicated. The material up to January first, 1935, has been listed in a printed **CATALOGUE** which is sold for 15 cents, or 20 if postage is required. A printed list for 1935 is available.

#### I. In Mimeographed Form

- (The numbering is continued from the March issue)  
536. Mottoes of the United States arranged for schools and colleges. By *Ella K. Jelliffe*, Urbana, Ill.  
537. A Visit to Mount Olympus. Suggestions for a pageant dealing with the Roman gods and goddesses. By two girls in the Latin classes of *Helen Barton*, High School, Coatesville, Pa.

#### II. Latin Notes Supplements

Supplement X, Books and Equipment for the Teacher of Secondary Latin, revised and enlarged to 8 pages in 8 point type, is now ready for sale. Price, 35 cents, including postage. For Titles of Supplements I-LII, see **CATALOGUE**.

#### III. Bulletins

Bulletins I, II, and III are out of print. For a list of the others, see the **CATALOGUE**.

Note: Bulletin VII, The Roman Forum, which has been temporarily out of print, will be ready shortly.



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## MINOR LATIN POETS

Translated by J. Wight Duff and  
Arnold M. Duff

This selection from the minor poetry of Rome possesses the interest of being to a large extent unacknowledged. It constitutes an anthology of minor Imperial poetry produced during four and a half centuries, from Caesar's dictatorship up to an early date in the fifth century of our era. A wide variety of theme characterizes the poems: the didactic spirit pervades the moral wisdom of Publilius and Cato, the hunting craft of Nemesianus and Grattius, and the investigation into volcanic phenomena by the author of "Aetna"; eulogy is exemplified by the "Laus Pisonis" and the Elegies on Maecenas; lyric poetry by some of the shorter pieces, such as those of Florus; pastoral poetry, continuing the Virgilian tradition, by Calpurnius Siculus, the Einsiedeln Eclogues, and Nemesianus; fables are related by Avianus; the "Phoenix" and the vignettes of Tiberianus are full of feeling for natural beauty; and an imaginative charm animates the verses of Reposianus, Modestinus, and Pentadius. The volume is No. 284 of the Loeb Classical Library; its 772 pages make it one of the largest of all the issues in this series. Cloth, \$2.50; leather, \$3.50

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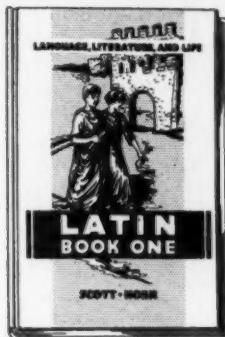
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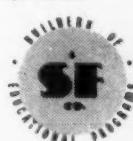
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